# PHILADELPHIA COLLEGE OF THE PERFORMING ARTS

# DANCE 7

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JOSEPH CASTALDO, President

# SCHOOL OF DANCE

1977-'78

Clement C. Petrillo
Dean of the College

Nadia C. Nahumck
Dean of the School of Dance

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# FACILITIES

All facilities of the Philadelphia College of the Performing Arts which are described in the Admissions Bulletin '77-'78, are available to all students enrolled in the School of Dance. In addition, the School of Dance is housed in a building located at 1035 Spruce Street, about three blocks from the main PCPA building.

SCHOOL OF DANCE BUILDING - The School of Dance of the Philadelphia College of the Performing Arts is housed in one of Philadelphia's most historic buildings. Now designated as a national historic landmark, the building at 1035 Spruce Street dates back to 1839 when it was built and owned by U.S. Senator Matthew Quay.

The building has spacious classrooms and studios, an impressive library, and a large ballroom which is enhanced by a beautiful hand-crafted vintage Roosevelt Tracker Pipe Organ and frescoes adorning the alcoves. The facilites are large and have hosted such visiting ballet companies as the Bolshoi and the Stuttgart.

DANCE LIBRARY - In addition to the main PCPA Library, students of dance have available to them the Lattimore-Nahumck Dance Collection, one of the largest and most diversified collections devoted to dance in the United States. Books, films, monographs, notated scores, prints, music tapes and records, and journals on dance, in western and non-western cultures and on movement in general, are available to students as resource materials for research studies and dance compositions.

# FACULTY - SCHOOL OF DANCE

Peter Bertini
MODERN DANCE - JAZZ
B.A. (Dance); graduate work in dance at the Philadelphia Dance Academy and Combs College of Music. His work as dancer-choreographer won acclaim from the Buffalo Evening News which reported, "It lives as an energy that zooms along his spine from bottom of the back to base of the neck and gives meaning to every other body part..."

Gary Celain
ASSISTANT DEAN-SCHOOL OF DANCE
B.M., Philadelphia College of the Performing Arts (PMA), Master of Arts in Ed., Beaver College. President, Philadelphia Dance Alliance. Professional training in modern dance, ballet, tap dance, and modern jazz. Performing experience with the Academy Dance Theater Co., Contemporary Dance Theater, Joan Kerr Dance Co., Level II Repertory Theater, Rita Jones Dance Co., PIECES Co., Schuykill Valley Regional Dance Co., and Germantown Dance Theater Co.

Irene Clarke
BALLET
B.M. Ballet teacher at PDA since 1967. Member of the first American student tour group to be admitted for daily classes at the Kirov in Leningrad during the summer program in 1970.

Ian Harris
KINESIOLOGY
M.S. (Physical Education) Columbia University. Dancer and lecturer on radio and TV talk shows.

Nadia Chilkovsky Nahumck
Dean of the School of Dance
Founder-Director--Philadelphia Dance Academy, Performing Arts School. Dance Educator, Author, Choreographer, Master Notator in Labanotation. Recipient of numerous research grants from U.S. Office of Education, Wenner-Gren Foundation, Mrs. Efrem Zimbalist. Research Associate in Dance at the Museum of the University of Pennsylvania since 1964. Choreographed five works commissioned by the Philadelphia Orchestra, developed the first Comprehensive Curriculum in Dance for Secondary Schools. Latest forthcoming publications, INTRODUCTION TO DANCE LITERACY, published by International Library of African Music and the first student workbook for dance education, DANCE I, published by Franklin Publishing Co. in Philadelphia.

Deborah M. Montana
MODERN DANCE, THEATRE DANCE (JAZZ, TAP)
B.M., M.M. Recognized teacher of Modern Dance and Theatre Dance in Pennsylvania and New Jersey. Appeared in concert and on TV and in a recent motion picture film, OLA BELLE REED: MEMORIES, produced by noted film maker, Gei Zantzinger. Awarded Dance Fellowships 1974-'75.

Andrew Pap
BALLET MASTER
Graduate with honors, Scoala de Coregrafie in Romania. Former soloist in the Roumanian State Ballet and professor of Classical Ballet at the Roumanian National Academy of Ballet. He danced leading roles in such famous works as the Nutcracker, Cinderella, Romeo and Juliet, and others.

Joanne Tulli
NOTATION
B.A. (Dance), Brockport State University; advanced certificate in Labanotation from the Dance Notation Bureau; graduate level work at the Philadelphia Dance Academy in performance and choreography. Performed with Garth Fagan Dance Theatre at Jacob's Pillow. Currently completing Master's Degree program at PCPA School of Dance.

Leslie W. Wise
CHILDREN'S DANCE
Graduate, PCPA School of Dance (PDA). Member of the Philadelphia Dance Alliance. Performed own choreography at the Philadelphia Dance Academy, Temple and in various Dance Alliance performances in Philadelphia. Currently arranging the Annual Dance Festival to be held at Mandall Theater.

# DEGREE PROGRAMS

BACHELOR OF FINE ARTS - Available to students in one of the majors listed on the following page. Ordinarily a four-year program of study.

ARTIST DIPLOMA - Available to students in one of the majors listed on the following page. Ordinarily a four-year program of study. This degree program does not include any academic course work. Instead, it is a program for the unusually gifted student of dance and puts great emphasis upon extraordinary performance ability.

ASSOCIATE DEGREE - Available to students enrolled in one of the majors listed on the following page. Ordinarily a two-year program.

GRADUATE LEVEL - Available to students who already have an earned undergraduate degree in dance. This is a special program and is extremely individualized.

# MAJORS

The following dance majors are available through the School of Dance at the Philadelphia College of the Performing Arts:

Ballet

Modern Dance

Choreography

Dance Education

Dance Notation

Dance Ethnology

General Dance

# CURRICULUM

The primary objective of the dance curriculum is to develop the dancer's body into a well-tuned instrument. In the various classes, each student deals directly with processes, materials, medium and product from a first level experience in movement to a finished choreographic work. Dance is taught as an art and the dancer learns to use his/her body in a variety of expressive ways so that the totality of his/her perceptions are in constant expansion.

Because of the late date of the merger between the Philadelphia College of the Performing Arts and the Dance Academy, the dance curriculum is still undergoing extensive consideration. The curriculum which is listed on the following pages will be subject to close review and consideration over the next few months. At the present time, the following curriculum is the official dance curriculum, however it is subject to possible change and alteration.

ALL DANCE MAJORS -- CORE CURRICULUM

BACHELOR OF FINE ARTS

### I SEMESTER

| | |
|---|---|
| D101 Modern Dance Fund. | 3 |
| D103 Ballet Fund. | 3 |
| D105 Improvisation | ½ |
| D107 Notation | 1 |
| D109 Eurythmics | 1 |
| *Dance Elective | 1 |
| M101 Intro. to Music | 3 |
| P101 Func. Piano | 1 |
| LA150 Eng. Comp. | 3 |
| | 16½ |

### II SEMESTER

| | |
|---|---|
| D102 Modern Dance Fund. | 3 |
| D104 Ballet Fund. | 3 |
| D106 Improvisation | ½ |
| D108 Notation | 1 |
| D110 Eurythmics | 1 |
| *Dance Elective | 1 |
| M102 Intro. to Music | 3 |
| P102 Func. Piano | 1 |
| LA151 Intro. to Lit. | 3 |
| | 16½ |

### III SEMESTER

| | |
|---|---|
| D201 Mod. Dance Theory & Prac. | 3 |
| D203 Ballet | 3 |
| D205 Improvisation | ½ |
| D207 Survey of Not. Systems. | 1 |
| D209 Dance Ed. I | 2 |
| D211 Kinesiology | 2 |
| D213 Dance Hist. | 2 |
| P201 Func. Piano | 1 |
| LA250 Pers. & Creat. | 3 |
| | 17½ |

### IV SEMESTER

| | |
|---|---|
| D202 Mod. Dance Theory & Prac. | 3 |
| D204 Ballet | 3 |
| D206 Improvisation | ½ |
| D208 Effort Study | 1 |
| D210 Dance Ed. II | 2 |
| D212 Dance Ethnology I | 3 |
| D214 Dance Hist. | 2 |
| P202 Func. Piano | 1 |
| LA251 Sci. & the Arts | 3 |
| | 18½ |

## PERFORMANCE & CHOREOGRAPHY

### I SEMESTER

| | | |
|---|---|---|
| D301 | Modern Dance Studies | 3 |
| D303 | Ballet Technique | 3 |
| D305 | Improvisational Forms | 1 |
| D307 | Notation - Score Prep. | 1 |
| D309 | Dance Composition | 3 |
| D311 | Repertory | 2 |
| LA350 | Art Hist. | 3 |
| Gen. Studies Elec. | | 3 |
| | | 19 |

### II SEMESTER

| | | |
|---|---|---|
| D302 | Modern Dance Studies | 3 |
| D304 | Ballet Technique | 3 |
| D306 | Improvisational Forms | 1 |
| D308 | Notation - Score Reading | 2 |
| D310 | Dance Composition | 3 |
| D312 | Repertory | 2 |
| LA351 | Aesthetics | 3 |
| Gen. Studies Elec. | | 3 |
| | | 19 |

### III SEMESTER

| | | |
|---|---|---|
| D401 | Modern Dance Styles | 3 |
| D403 | Ballet (Advanced) | 3 |
| D405 | Criticism & Eval. | 3 |
| D407 | Score Reconstructions | 3 |
| *D409 | Dance Composition | 3 |
| D411 | Repertory/Performance | 2 |
| | | 16-17 |

### IV SEMESTER

| | | |
|---|---|---|
| D402 | Modern Dance Styles | 3 |
| D404 | Ballet (Advanced) | 3 |
| D406 | Dance Production | 4 |
| D408 | Score Reconstructions | 3 |
| *D410 | Dance Composition | 3 |
| D412 | Repertory/Performance | 2 |
| | | 17-18 |

Total Credits: 140-142

DANCE EDUCATION MAJORS

### V SEMESTER

| | |
|---|---|
| D401 Modern Dance Styles | 3 |
| D313 Jazz Forms | 2 |
| D315 Character Dance | 1 |
| DE307 Notational Skills | 1 |
| DE309 Dance Ed. III | 3 |
| DP301 Func. Piano | 1 |
| GE331 Society & Ed. | 3 |
| LA350 Art Hist. | 3 |
| | 17 |

### VI SEMESTER

| | |
|---|---|
| D402 Modern Dance Styles | 3 |
| D314 Theatre & Jazz Forms | 2 |
| D316 Tap Dance | 1 |
| DE308 Notational Skills | 1 |
| DE310 Dance Ed. IV | 3 |
| DP302 Func. Piano | 1 |
| GE332 Child Psych. | 3 |
| LA351 Aesthetics | 3 |
| | 17 |

### VII SEMESTER

| | |
|---|---|
| DE401 Mod. Dance in Early Childhood | 3 |
| DE403 Student Teaching | 4 |
| DE405 Dance Ed. Seminar | 1 |
| DE407 Intro. to Dance Ther. | 3 |
| D413 Folk Dance | 1 |
| *Electives | 6 |
| | 18 |

### VIII SEMESTER

| | |
|---|---|
| DE402 Mod. Dance in Adolescent Ed. | 3 |
| DE404 Student Teaching | 4 |
| DE406 Dance Ed. Seminar | 1 |
| DE408 Intro. to Phys. Ther. | 3 |
| D414 Non-Western Forms | 3 |
| *Electives | 4 |
| | 18 |

Total Credits: 139

# AUDITION PROCEDURES

AUDITION REQUIREMENT (Performance/Choreography Applicants)

Each person applying for admission to the School of Dance as a performance or choreography major, must perform/execute a dance composition or a technical study which reflects the applicant's ability, talent, and proficiency level. The composition may be the applicant's or one which has been choreographed by another person. Each audition should be long enough to reflect the applicant's ability and talent, however, in most cases, the dance audition should be timed to last from 3-5 minutes.

In addition to the required audition, each applicant will be required to attend a one and one-half hour appropriate level ballet and modern dance class. Attendance and participation in this class will allow necessary and adequate assessment of the applicant's potential and ability. This required class will be on the same day as the scheduled audition.

Important aspects which will be taken into consideration during the audition are: body structure, weight, rhythmic coordination, evidence of willingness to work and learn, and potential for professional development.

When geographic distance precludes a personal audition, a film, videotape or still photographs (less acceptable) may be submitted with the application in lieu of the personal audition. In such cases, the applicant will be required to attend the appropriate level ballet and modern dance class as soon as geographical distance and time permits.

Costume requirements for auditions include: leotards, tights (without feet for modern dance), ballet shoes (if desired), a towel, and music, if needed.

Auditions are held in the Ballroom of the School of Dance at 1035 Spruce Street, Philadelphia, PA 19107.

AUDITION REQUIREMENT (Non-Performance Applicants)

Each person applying for admission to the School of Dance as a non-performance major will be required to attend a one and one-half hour appropriate level ballet and modern dance class. Attendance and participation in this class will allow necessary and adequate assessment of the applicant's potential and ability. Attendance at this class will be scheduled on the specified audition dates which are listed on the following page.

In addition to attendance at the dance class, applicant's for a non-performance dance major will be interviewed by members of the School of Dance faculty, in an effort to adequately assess the applicant's knowledge, ability, and potential for professional development.

Applicants for non-performance majors may elect to audition in the same manner as those who are applying as performance majors. However, this is entirely up to the applicant, as an audition is not required for the non-performance major. If the applicant desires to audition, in addition to his/her attendance at the appropriate level ballet and modern dance class, he/she should notify the admissions office of this intention. An audition should consist of the performance of a composition or technical study which reflects the applicant's ability, talent, and proficiency level. The composition may be original, or one choreographed by another person. The audition should be timed to last from 3-5 minutes.

Costume requirements include: leotards, tights (without feet for modern dance), ballet shoes (if desired), a towel, and music, if needed.

Auditions and class attendance will be at the School of Dance Ballroom at 1035 Spruce Street, Philadelphia, PA 19107.

AUDITION DATES

October 5, 1977

November 2, 1977

December 7, 1977

February 15, 1978

March 8, 1978

March 29, 1978

April 12, 1978

April 26, 1978

May 10, 1978

May 17, 1978

June 7, 1978

SPECIAL NOTE: Applicants will be given the audition date of his/her choice, whenever possible. Applicants should indicate the first and second audition date preferences in the appropriate slot on the APPLICATION FOR ADMISSION. Applicants will then be notified of the official time, date, and place of the assigned audition approximately 2-3 weeks prior to the scheduled time.

# APPLYING FOR ADMISSION

All applicants must submit:

1.) A completed Application for Admission accompanied by the required $25 application fee.

2.) A certified transcript from the secondary school which awarded the applicant his/her high school diploma.

3.) Certified transcript(s) from all colleges attended by the applicant, (if applicable).

4.) Scholastic Aptitude Test (SAT) score results (no specific score cut-off is employed).

5.) A requested audition date by completing the appropriate space (slot) provided on the application for admission.

# GENERAL INFORMATION

TUITION AND FEES - The tuition and fees which are listed in the Admissions Bulletin are applicable to the School of Dance.

FINANCIAL AID - The financial aid information which is explained in the Admissions Bulletin is applicable to all students in the School of Dance.

STUDENT HOUSING - The college has no official student housing, however the Financial Aid Office and the Admissions Office will be pleased to assist any student in locating convenient and adequate housing.

PERFORMING GROUPS - The PCPA School of Dance has several performing groups whereby the dancer can fully utilize his/her talent and desire to perform. As a charter member of the Association of American Dance Companies, the college offers to students the opportunity to perform in Philadelphia and on tour. Company repertoire includes Isadora Duncan dances, modern choreography works, classical ballet, baroque and renaissance dances, jazz, tap, and folk dance.

## POLICY STATEMENT

The Philadelphia College of the Performing Arts adheres to a non-discriminatory policy with regard to race, color, sex, national and ethnic origin, and religious affiliation with regard to the review, consideration, and final disposition of applications for admission to the College.

It adheres to a full non-discriminatory policy in the administration of its educational programs and policies, financial aid, and all other college administered programs and activities.

The College reserves the right to change the regulations, fees, and other information contained in this publication at any time without prior notice. However, in the event that any such changes become necessary, attempts will be made to publicize them adequately.

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